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## NOVELTIES AND FADS IN FURNITURE.

BY CARRIE MAY ASHTON.

Among the latest novelties and fads is the afternoon tea-table, which is a most attractive piece of furniture. It can be found in all the furniture stores, rattan factories and among house-furnishing goods. It varies in price from \$3 to \$10, and is found in many designs and styles.

The one shown in the illustration is of rattan and white, and has the end shelves or brackets at the sides for plates. The cost of one in that style is about eight dollars. It is covered with a snowy lunch-cloth of damask, which is hemstitched. On the table are found a tea-kettle over an alcohol lamp, a chocolate pot, a sugar bowl and creamer of Royal Worcester



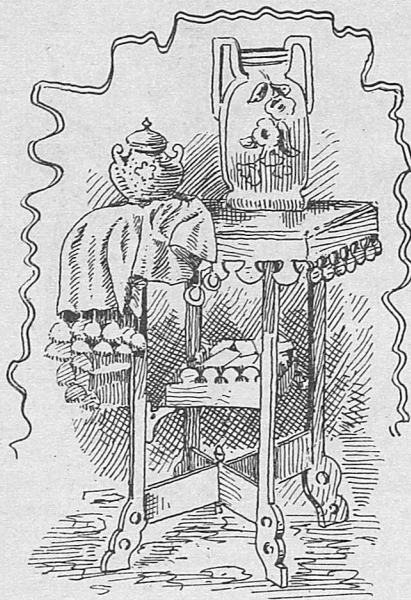
ware, six after-dinner coffee cups and saucers of handsome china, some plain and others decorated, and ten cunning souvenir spoons from St. Augustine, Jacksonville (Florida), Charleston and other points, one of which is more of a relic and antiquity than a souvenir, it having belonged to the present owner's great-grandmother.

Standing, as it does, in a corner of the back parlor, it presents a most cosy and delightful picture to the caller or friend coming in from a walk or drive. The table described and its dainty furnishings were the birthday gifts of several friends.

The oak table, set for a reception, has one leaf in it and is covered with a handsome fringed cloth. The center piece of linen is hemstitched and embroidered with lovely pink carnations and their leaves carelessly strewn here and there. A flat circular mirror stands in the center of the

center-piece and on this is a woven basket, canoe-shaped, filled with long stemmed pink and white carnations, which are fastened in wet moss. The basket is fourteen inches long. On the handle is tied a bow of broad white satin ribbon. On the table stands a pile of plates with napkins between, a basket of wafers, a bon-bon basket of peppermint and wintergreen candy wafers, baskets of fruit, a coffee and tea-pot, finger-bowls and glasses. Everything is to be passed from the table to the guests, who are seated around the room. The ices will be served in small glasses from the kitchen. The dining-room, with its pretty decorations, presents a pleasant picture.

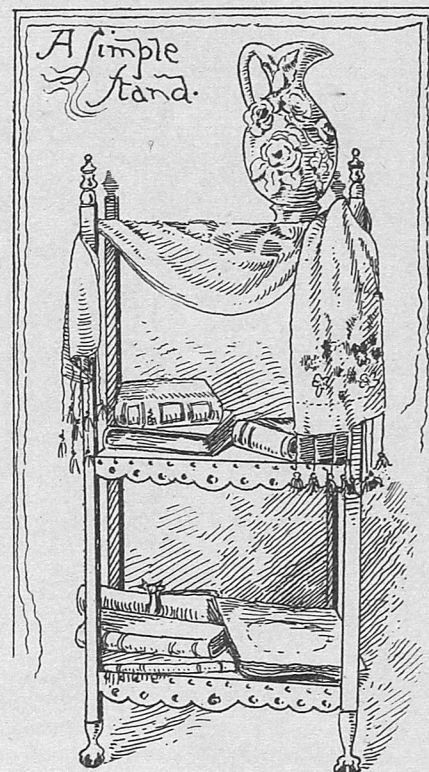
In the next illustration are two very unique pieces of furniture which were made at odd intervals by a young business man who has much talent and ingenuity for cabinetmaking. The first cut shows a small stand or table of oak which is highly polished. In size it is about thirteen inches square and thirty inches high. A shelf for photographs or invitations is about midway between the top and bottom. The top, instead of being plain, is in four triangular pieces which are neatly joined together. On one corner



is a drape of yellow China silk, finished with silk tassels to match. On this stands a quaint shaped rose-jar and back of it a most unique wide-mouthed vase, with a design of pink morning glories painted on

a brown background. This is a very pretty piece of furniture for a corner or bay window.

The third cut shows a novel and attractive piece of furniture in the form of a table which is especially suited for a library or music-room, although the one in the illustration is used in a parlor. In height it is four feet. It is twenty-four inches square and has a middle and lower shelf for magazines, music, etc. It is of antique oak, but curly maple or any other wood could be used equally well. The four corners of the top and bottom are



finished with brass. A scarf of delicate pink silk, with a number of pansies painted on one end, is used to drape this attractive table. On the top stands a large pitcher-shaped vase, with a design of red roses, their buds and foliage painted on it and a card-receiver. On the second shelf are several albums, and on the lower one a pile of sheet music and some books.

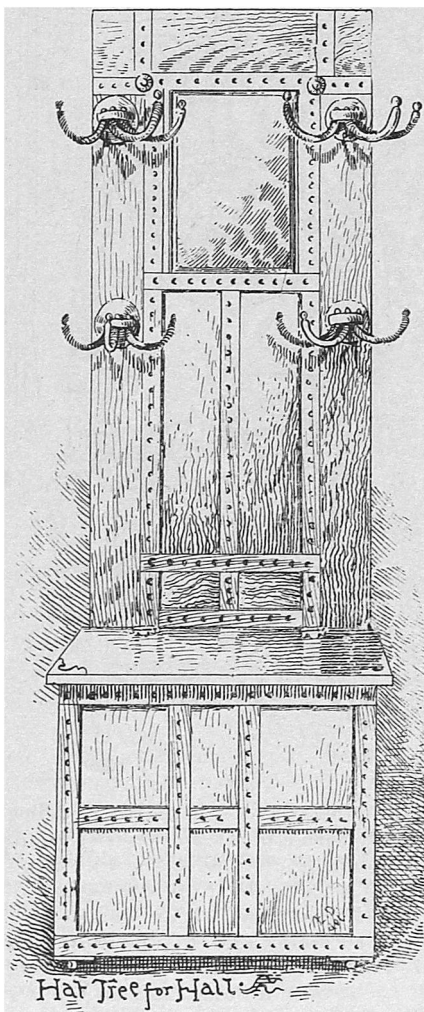
Different styles and designs might be made in the way of tables and stands if one is ingenious and apt at carpentering.

Next comes the cheval, which is preferred in most cases to the plain top dresser, inasmuch as it affords a lady while



dressing a better view of herself. Some fine examples are in oak, with brass trimmings, and are most useful and attractive pieces of furniture. In a flat or small house where the parlor must also be used as a sleeping room, a folding bed can be used which will either serve as a mantel, cabinet, book-case or sofa in the day-time; the cheval is then especially useful and much better liked than a plain top dresser. The accessories of a cheval glass are a large, square cushion of pale pink satin, half of which is puffed cornerwise and on the other half is embroidered a spray of daisies and wheat-heads with golden-rod. This has a deep puff all around, and the cushion rests on a lace mat. Besides this are glove case, celluloid brush, comb and hand-glass, a satin panel edged with lace and with a small doll dressed as a baby in long clothes fastened on it, handkerchief case, hairpin basket, match safe and three sachets in the form of grain bags.

The next illustration shows a hat-tree for a hall, which was also made by an amateur, but the workmanship is so good one would naturally suppose it was factory-made. The wood is antique oak and has a very high polish. The trimmings are of brass. The arms at first glance resemble small polished horns. The mirror,



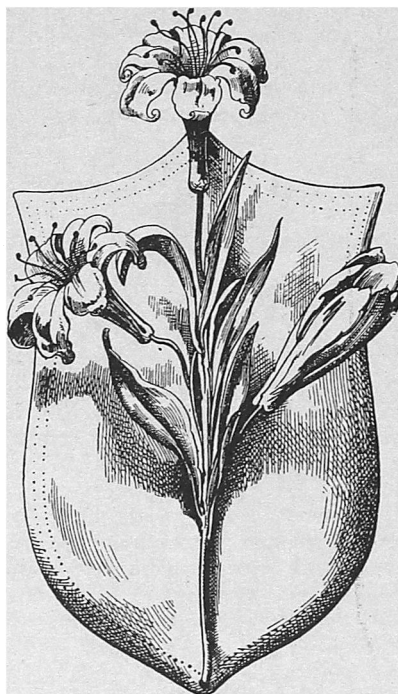
which is oblong and is securely fastened at the back, is of the best French glass, and in size about thirteen by twenty-one inches. In height the hat-tree is about seven feet, and it is eighteen inches in width. Castors are on the bottom. Nothing could be more attractive, useful and

inexpensive than this novel piece of furniture. Any kind of wood could be used for making it instead of oak, but the oak is preferred in many cases because it does not show dust or scratches as does so many kinds of wood.

Very frequently we find women and girls who are experts in this work and possess full as much, if not more talent than their brothers, husbands, sons or fathers. Many of these pieces of furniture described in this article can be greatly improved by wood-carving. Ideas and suggestions can be obtained from such magazines as the DECORATOR AND FURNISHER, and a home can be made beautiful and attractive at a very low cost where one has a taste, talent and inclination for such work.

Magazines in paper covers are no longer thrust away as unsightly. They repose securely in silken envelopes, daintily made and trimmed and fastened by a ribbon strap, which serves also as a book-mark.

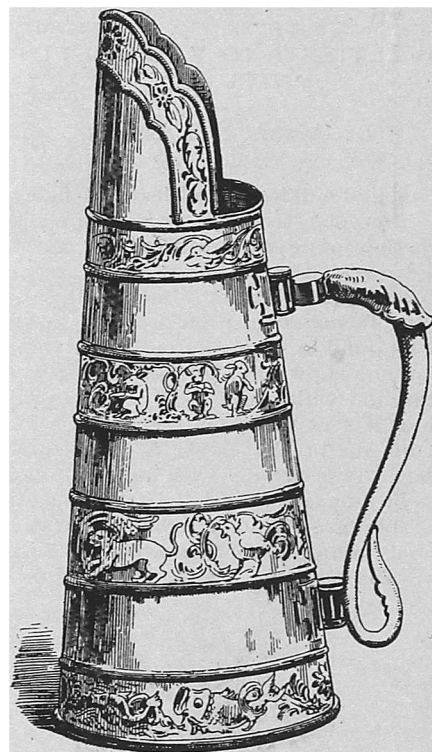
THE recent exhibition of art brasswork at the Armourers' Hall, in London, has shown how greatly the working in metals has been improved under the influence of municipal and local schools of art and handicrafts. Design and workmanship have equal parts in this marked progress, which is undoubtedly due to the better opportunities now offered to artisans for cultivating their taste and perfecting themselves in their crafts. The various schools which were represented at this exhibition have indeed every right to be proud of their pupils. The illustrations of some of the exhibits, which we publish as a first instalment, are to show that our words of praise are well merited.



Wrought Iron Lily applied to Copper Shield.  
By C. Steer.

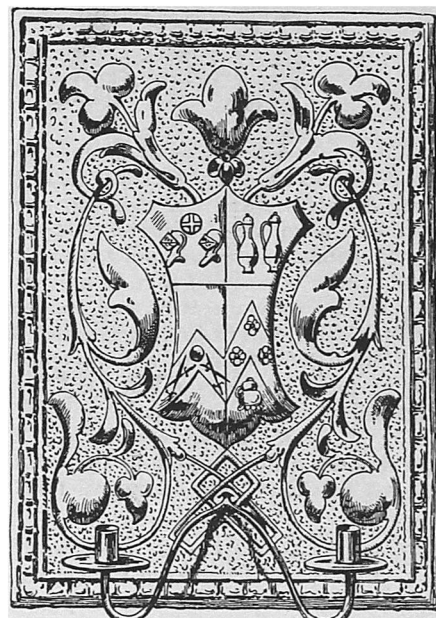
An excellent example is shown of wrought iron work, applied as an ornament to copper, similar combinations of iron, copper, and brass, producing a remarkably good effect on mirror and photograph frames, memorial brasses, etc.

Here is a pretty idea for a suburban house, obtained from a residence in New England which has recently been built in colonial style. There is an awning upon the large flat roof and a balustrade holding long boxes filled with flowering plants. Sofas, camp chairs and rugs, work tables and books and a vista between the tree tops showing a view of the ocean all combined to convert the housetop into a veritable summer paradise. This fashion of utilizing the roof of the house, where there are flat spaces, is spreading, and although it occasions some trouble, the comfort and absolute retirement it gives well repay the effort.



Beaker. Designed by J. W. Oddie, and carried out by J. C. Martin and W. Atkinson.

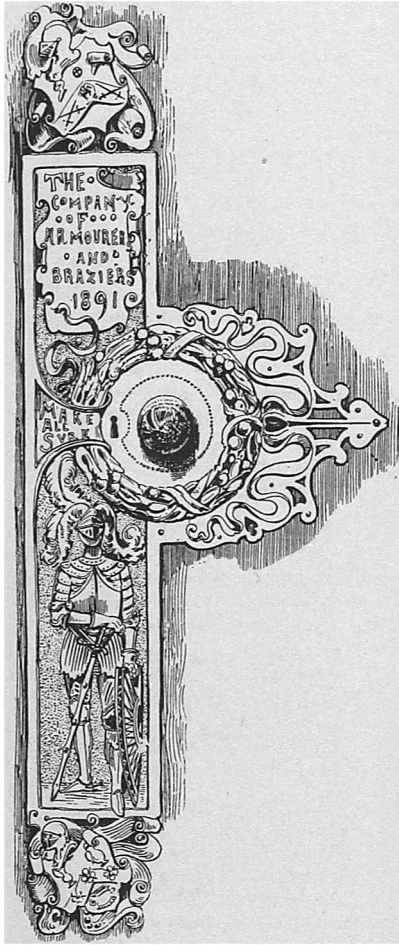
The beaker, which was exhibited by the Lyzwick Hall Art School, Keswick, is polished copper, and the low relief ornamentation chased brass.



Candle Sconce. Designed by Luke Linmer, and Embossed by Ada M. Evans.

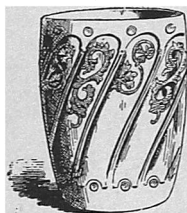
Amongst the several exhibits of Ada M.

Evans a pair of candle sconces, of which we illustrate one, attracted special attention by the well-conceived design and skillful workmanship in repoussé copper.



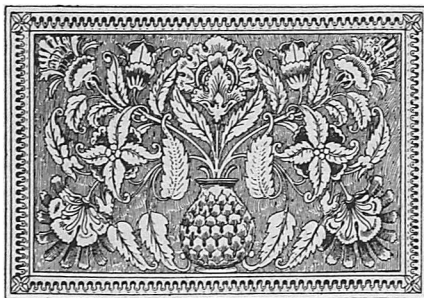
Door Plate and Handle. By J. Williams.

For this door-plate, executed in repoussé brass, from a design embodying the coats of arms of the company with the figure of a knight in armor, the first prize was awarded to a member of the Guild and School of Handicraft.



Fluted Brass Cup. By Agnes S. Boyd

The fluted cup is a fine piece of chased and engraved brass.



Embossed Copper Panel. By John Pearson and R. G. Phillips.

Of the numerous panels and trays in

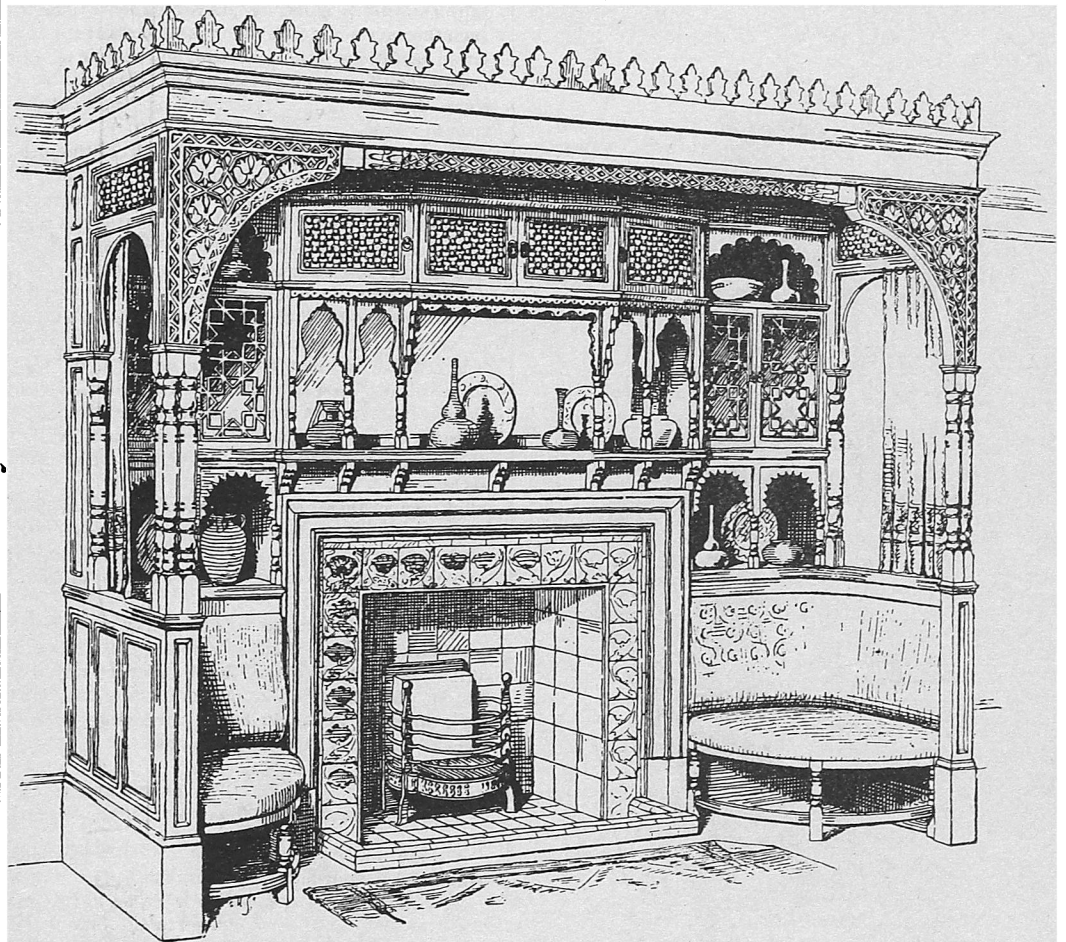
chased copper and brass, the one we illustrate was conspicuous for artistic design and excellent workmanship, and was bought by the company.

Wall brackets are particularly suitable subjects for carving by lady amateurs. Deal wood will be found easy of manipulation. For painting, the surface is to be rubbed down with fine glass paper and coated with shellac.

By means of such an arrangement as shown in this sketch of a Moorish Inglenook, the usually bare and uninteresting fireplace is rendered picturesque and comfortable. It is an easily constructed arrangement. A seat is provided on either

blow, recognizable as pertaining to the period of Ching-Hwa, about 1650. Porcelain vases, rarest of all in blue and white, date from the Seu-en-Tih period, 1426-1436. In short all Chinese dynasties had their adopted favorite colors produced by artisans under imperial patronage.

The art of making cloisonné enamels was the natural result of carrying out to a refined ideal the ancient process of inlaying precious stones on metal surfaces for purposes of decoration. The early process was that of filling the beds with a paste made of powdered glass of the desired hue and securing it permanently in the metallic cells by melting it with a blow-pipe, thus forming what was



A Modern Moorish Inglenook.

side, and, if desired, the whole can be so fixed as not to be a permanent fitting—an advantage in houses not held on long lease.

Bric-a-brac is in the ascendant. At no time was there a greater demand for choice articles in this line or a larger display made by dealers of antique curiosities and modern productions in this line. The most attractive and costly articles are in ancient Chinese and Japanese porcelains and cloisonné work. Of some of these the periods of production are unknown; others are classed as belonging to certain dynasties. Thus we meet with a liver-red vase, and a blood-red or *sang de bœuf* crackle vase belonging to the Keen-Lung dynasty, 1736-1795, for colors of their peculiar quality have not been produced since. Then there is an ovoid vase of exquisite orange peel glaze, a glaze of light red nearly peach-

practically an enamel designed to imitate precious stones. This style of cloisonné is known as *champlevé*—surface raised enamel. Afterwards was invented a new process whereby the partition walls of the spaces to be filled with colored enamels could be constructed with greater facility, enabling the artists to make the elaborately decorated and beautiful objects now generally known as cloisonné enamels. This consisted of making the partitions separately from the body to the ornamented. These were formed of four-sided copper strips shaped to fit the lines of the drawings, and fastened to the body, the enclosures thus formed being then filled with vitrified colors. The art was carried to a marvelous degree of excellence in China, but has long since declined. No one to-day knows how to mingle the substances—pulverized quartz with various coloring matters—that formed the beautiful vitrified enamels once

made, and no one can at the present time imitate successfully the solidity and brilliancy of the colors used by the old Chinese masters.

Antique Japanese porcelains and cloisonné work were similarly produced by artists in the employ of sovereigns and of the Daimios or ruling princes. The old Satsuma ware is especially famous. As with the antiques of China, those of Japan far surpass its modern productions.

Two yards of inch wide ribbon are needed for a little chatelaine for scissors and thimble. Cut a piece of cardboard three inches long and half an inch wide. Cover this with ribbon. Now, to this piece of cardboard, sew three pieces of this ribbon. The center piece should measure ten inches, each of the other two eight inches in length. On top of the center ten inch



New Design for an Electric Lamp.

piece lay another piece of ribbon nine inches long. These should be secured very firmly to the cardboard. Now make a neat little needle-book; cover with satin, and fasten to the ten inch center piece of ribbon. To cover the sewing where the needle-book is fastened to the ribbon, make a full looped bow. To each of the eight inch ribbons sew a little pocket. These pockets are made to imitate a heelless pompadour slipper; one is for the scissors; the other, smaller, for the thimble. The little pockets may be made of scraps of satin, velvet or chamois leather. To the nine inch length ribbon fasten a little emery bag and add a small bow. The joinings of these ribbons are all covered with one bow at the top; the chatelaine is suspended from the belt or waist by safety pin, underneath the bow.

THE DECORATOR AND FURNISHER costs only \$4 a year.

## ANSWERS TO CORRESPONDENTS.

JULY 2, 1891.

EDITOR OF THE DECORATOR AND FURNISHER.

DEAR SIR;—The writer has been for some years connected with a prominent furniture and interior decorative house in Philadelphia, and he takes it for granted that it ought to be one of the requisites of a good salesman to have a general knowledge of art, and styles in architecture and furniture. It has been his experience, however, that a large proportion of furniture salesmen have little or none of this knowledge. This want of knowledge is partly caused by the inability to obtain it at a moderate cost.

Most of the books published on the subject are expensive and cannot be obtained at our public libraries, and what is more to the point the salesman does not know what books to look for.

The writer has been a subscriber to your magazine for some years, and the idea has often occurred to him that your journal could be of great aid to the salesman and designer, by publishing from time to time the names of desirable books and stating if any cheap additions were to be had, and also, if it was practicable to publish extracts or chapters from some noted work and criticisms on certain styles then in vogue.

The writer knows that to a good designer the picture of a piece of furniture is all that is necessary to convey to his mind the correctness or incorrectness of the style in which it is designed, but to the every day salesman whose knowledge is far from perfect, how is he to tell whether a curve here or a straight line there is or is not out of place? If that picture is accompanied by an able criticism it makes an impression which is long remembered.

Every true salesman should be an artist and designer, as it is he who comes in close contact with the customer, and it is often in his power to make or suggest changes which will or will not be improvements, according to his knowledge of art and style.

Of course there are many men in the business whose knowledge and ability cannot be questioned, but the aspiring young salesman, without the benefit of a college education, often feels the want of guidance.

The writer is pleased to note that your journal has anticipated his desires by publishing in March, 1889, "Decorative Composition," by Henry Mayeux, but he wishes more attention were paid to the subject, thinking it would be of advantage to the general reader as well as the salesman.

Yours truly,

E. SYDNEY PRICHARD,  
218 Rittenhouse street, Germantown, Philadelphia.

We are much obliged to you for the suggestions contained in your letter. We have already begun a series of articles on the Historic Styles in Decoration, the first of which appeared in our June issue. The subject is handled by Paul Rouiax, and all the future articles will be illustrated, chiefly by articles of furniture belonging to the various styles and epochs. The second article appeared in our August issue.

We may say that we have just lately completed an arrangement with a furniture designer in your city to supply us with a series of articles on the new styles in furniture, as fast as they are produced by the various manufacturers, with descriptions calling attention to the peculiarities of design in each case.

These articles, in connection with those that we publish by Paul Rouiax, will, we think, cover the ground you speak of, namely, that our journal should be of use to the salesman and designer in publishing matter on the historic styles in furniture.

We make a practice of calling attention to books that are useful to salesmen and designers in furniture, and in one of the late issues had a lengthy review of the new book entitled "Das Möbel," which we can supply beautifully bound for twelve dollars. The drawings are made from models of furniture belonging to the various epochs, which are only to be found in the museums of Europe, and Messrs. Lambert and Stahl, the artists, are the finest furniture draughtsmen in the world. It is one of the finest

works we know of on the historic styles of furniture of all epochs, and the Egyptian interior in our August issue is taken from the work, and we will make further use of it in connection with the articles by Paul Rouiax.

Thanking you for your kind letter, and hoping that you will again communicate with us, and give us the benefit of your suggestions.

MUSKOGON, June 26, 1891.

I am a subscriber to your journal and wish to express my appreciation of your work. It has been a great assistance and pleasure to me during the time I have been taking it.

In the March number mention is made of the Kelim rug. Where are they sold? Also where shall I find the Bokhara table spreads? I enclose stamp for answer, which will greatly oblige.

Yours respectfully,

J. M. DOBSON, M.D.

Stern Brothers, on Twenty-third street, New York, had the Kelim rugs at the time the article was written, and Bokhara covers are always to be found at Vantine's, Broadway, and Altman's, Sixth avenue, both of New York.

TOPEKA, KANSAS.

Whilst looking over one of the last numbers of your paper I read in "Notes from Here and There," by Mary F. Harman, the following:

"Italian blankets sell for \$2.00. Those in dark colors are suitable for carriage rugs, and for doorway curtains, they answer admirably. They make the best of sofa afghans."

Can you inform me at what place or firm these can be had? Or could you select one and send it to my address C. O. D.? If the colors vary would prefer olives, dark blues and mahogany to predominate, though am not particular about them.

Respectfully,

(MRS.) ELIZA B. CLARKSON.

Italian silk blankets may be bought of R. H. Macy & Co., Fourteenth street and Sixth avenue, for \$1.59. They are 50 inches wide by 76 inches long and are mostly in light colorings. We saw a few brown ones with the Roman stripes, and also some in old red, which are effective. Those mentioned in the DECORATOR AND FURNISHER at \$2 were seen at Jas. McCreery's, Broadway and Eleventh street, New York, and are similar in coloring. This firm also has some at \$4, which are quite thick and warm.

JENNIE L. SAUNDERS. An interesting substitute for the outlining and couching silks used in embroidery effects is the feather ribbon or feather braid which has recently been brought out by Brainerd & Armstrong. It is about one-third of an inch in width, consisting of a web which is fringed out to within a few threads, forming the feathery edge alluded to and used, as intimated, for outline effects. The designs in which the feather braid is introduced should (if the term can be used) be broad in character, consisting of flowing lines or of wavy stems, with flowers of large petals, and large leaves with smooth or unserrated edges. Very effective and charming studies in embroidery in which the feather braid is introduced are made by filling in the petals of the flowers and the leaves with honeycomb and and other of the point lace and the darned stitches, and outlining with the feather braid is delightfully effective in tinted studies in embroidery, done on the new cordonnet, a cotton material of reps or ottoman texture which has recently been brought out. Another, and a very effective method of filling in the petals and the leaves of flowers and other broad spaces in embroidery designs, is in drawn work. To do this the edges of the leaves or spaces must be firmly secured and the threads cut where necessary, when the open work may be effected. By running a fine thread around the open spaces in the work and securing the material from ravelling, the spaces may be filled in with interlacing and darning, with satisfactory results.